



THE Palette

www.manotickart.ca

Newsletter of the Manotick Art Association
Box 1167 MANOTICK, ON K4M 1A9

April 2009

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MANOTICK ART ASSOCIATION
A Brush with Art
SPRING SHOW & SALE

Vernissage
Hors d'oeuvres, music and wine
Friday May 1st - 7:00- 10:00pm
Vernissage tickets: \$15 (valid all weekend)
Tickets for vernissage available at La Piazza,
The Walk, 5530 Manotick Main and from 613-489-2785

Show and Sale:
Sat., May 2 & Sun., May 3 • 11am - 5pm
Admission: Adults: \$2.00. Seniors & Students: \$1.00, children free

Sponsored in part by:
ROYAL LEPAGE
TEAM REALTY
Independently Owned and Operated, Brokerage

Manotick Curling Centre
5519 South River Dr, Manotick
Review participating artists at
www.manotickart.ca

Part of proceeds to support
Beth Donovan
Hospice

DESIGN AND PRINT: GRAPHICALLY GRAPHICS

**Important show
information on page 4.**

Annual General Meeting 3 March 2009

The Annual General Meeting (AGM) was held on 3 March 2009. It was a lively affair with a good house (as the thespians would say).

New member

Irene Scott is a new member as of March 2009.

Election

The election of executive officers was by acclamation:

- Carole Malcolm as Treasurer replacing Vic Dohar
- Catharine Clark as Secretary replacing Peter Ide
- Ferne D'Addario as Vice President replacing Douglas Laing

We thank Ann Gruchy and Joan Stapleton for their efforts in identifying election candidates.

2008 Financial statement

The financial statement for 2008 was presented by outgoing treasurer Vic Dohar. A facsimile of the statement is attached as the last page of the Palette.

2009 Budget

The budget proposed for the 2009 fiscal year was presented jointly by Vic Dohar and our new Treasurer Carole. A motion to accept the budget was made, seconded and accepted by the membership in attendance.

Banners for Spring Show

Catharine Clark indicated that further discussion was necessary on the design and purchase of show banners.

Art DVD library

There has been a library of VHS

tapes collected over the past number of years. It was suggested that in order to reduce the bulk (not to mention weight) of the collection, the VHS tapes should be transferred to DVD format.

Vic Dohar has graciously volunteered to do the initial transfers.

If you have art tapes, CDs or DVDs that you would like to add to the collection, please bring them to an MAA meeting. A librarian for collecting and storing the DVDs will be selected.

Program chair

We still need a program chair. It has been suggested that this person be one who frequents galleries, workshops, studio tours and other artist haunts.

Any member is also welcome to make suggestions as to potential speakers, for follow-up by a member of the executive.

Workshops at the Manotick Library

On Tuesday mornings at the Manotick Library (until the end of March), MAA members can have an informal get-together for painting, drawing and what have you at the library. Étienne created a poster, calling the event the *Splash Gallery*. We assume, of course, that they actually do some painting too ...

Manotick Library Month of April

There will be a group showing at the Manotick Library of members who are participating in the 2009 Spring Art Show. Please contact Sheila.

Jack Elmes

Our friend and Honorary Lifetime MAA member Jack Elmes has died at the grand age of 92.

Sheila read a tribute to Jack from an article by Rosalie in the December 2005 edition of the Palette.

We extend our sympathies and our appreciation to Audrey and her children. A \$200 donation to the Alzheimer's Society, in Jack's name, was approved by the membership.

Spring Art Show

Sheila noted that the printing for the show is now complete, including posters, tickets and hand-out cards.

A reduced poster image will be e-mailed to all members with electronic access. Members are invited to forward the image with their own personal messages to friends, colleagues and any others who they think would like to attend the show.

The actual placement and association of exhibiting space is in progress. It is possible that there might be more artists applying than space will allow, so some space adjustment may be necessary. For example, artists requesting a full-sized booth might be asked to consider a half-sized booth in order to accommodate more artists.

Annual Critique

Our guest artist **Tim des Clouds** conducted a critique of the work brought by some of the members attending the meeting. Tim prefaced his remarks with a bit of his own history and experiences sitting on boards of directors, being juried (and a juror) and dealing with galleries generally. Tim is a teacher at Canterbury High School for 28 years.

Over the course of the evening, he repeated the comment that the National Gallery is one of the finest places for artists to observe

the techniques and use of colour by established artists, and the kind of framing used to present these works.

Tim identified numerous areas in the work of MAA members where one twist or turn here, a slightly different cropping, or better balance the treatment of similar subjects could make a dramatic difference. In the matter of *balance*, he used the example of works with human faces where faces in the background were simply a blob of colour or two, whereas faces more in the foreground were subject to more colours to suggest facial features. His suggestion: treat all equally, with due diligence in the use of colour and value to control the interaction of back- and foreground subjects.

In an overall comment, he thought that most of us had a very good sense of light. He stressed that observation is a basic key to art. He suggested that artists likely already know where their weaknesses lay, and he encouraged them to act on these instincts.

Anatomy Tim stated that shortcuts on anatomy (proportions, structure, shape) would detract from otherwise good work. After all, people are very familiar with human forms: maintain good proportion when your treatment of the human form is otherwise intended as realistic. If the proportions are hard to achieve, he suggested that forms that are too large are better than forms that are too small.

When working with anatomy in a non-objective way, he reminded us that if the audience still views the subjects as people – even when stylized – and relative proportions should be maintained.

Rather than fit figures to the frame (so to speak), do the opposite.

Tim related experiences in modern art schools where students worked their compositions onto canvas (or other media) taped or stapled to a board, and stretched them onto canvas afterwards. In this way, the space needed by the subject was accommodated by the support, rather than the other way around.

Framing is not an absolute necessity, but if you do so, it becomes a part of the work. The style and design of a frame can suggest a period or style of art, as well as provide a contrast environment for the work. For example, elaborate frames with faux hand-tooling suggest an older era, whereas clean unadorned frames seem more modern. Tim suggested that aging the work by framing alone may undo the purpose of the work and its quality.

Tim reminded us that he felt the National Gallery contains a great many fine examples of appropriately framed (and matted) works.

Another aspect of framing is the use of a *float* frame for canvas supports, where there is ½ inch or so of airspace between the work and a simplified frame.

A professional framer is highly recommended if you have any doubts about your own choices.

Mats and their use are poorly understood generally. Mats are intended to help present the work, and bring up colours in the work. In Tim's experience, white mats tend to be the best choice, as colours are extraordinarily tough to use without altering (or *killing*) the effect of colour in the work. A

float matting often works very well for paper-based works (see drawing).

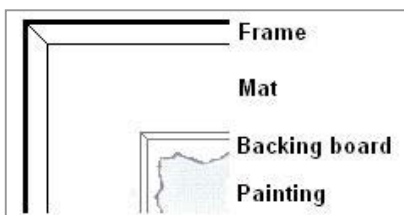
Signatures are accepted as a way of identifying the artist, as well as establishing copyright and other aesthetic considerations. However, Tim suggests that signatures be applied in unobtrusive ways, that they should never draw attention to the viewer. After all, the work is about the image, not the artist's ability to make letterforms. Tim said that the calligraphy of the writing should correspond with the movement of line and form in the work, and be coloured and placed in an area that does not distract from the work.

Re-working Tim did not encourage re-working mistakes, unless it was a minor detail only. He proposed that it was better to apply the knowledge gained to the next work, as a way of encouraging yourself to move forward.

Punching-up with complimentary colour Tim demonstrated that with many of the paintings he saw, small additions of complimentary colours (e.g., green against red for example) in strategic colour boundaries would give the works that slight extra bit that would move a good painting to a great painting.

Tim was gracious, and peppered his comments with the caveat that you learn more about him, rather than about yourself and your work. He emphasized that he was providing guidance only, and it was possible (he said with a grin) that he was wrong about some – perhaps all – of what he spoke about. Kind of an artistic *notwithstanding* clause.

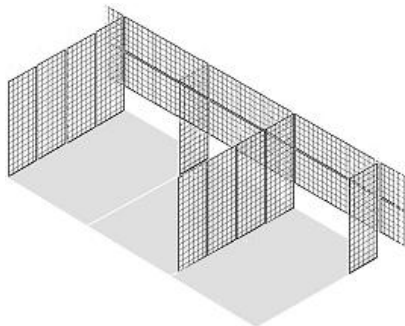
However, it's not likely anyone believed that. Tim turned on a lot of light bulbs in some of the



darkness, and we all benefited from this. Thank you Tim.

Douglas Laing

Spring Art Show



Our Spring Art Show is set for 1,2,3 May 2009 at the Manotick Curling Club.

If you wish to participate in the show, you must be an **active MAA member**, and a **signed participant** in one of the groups for setting up, running or taking-down the show.

Members have received show registration forms by e-mail; others please call 613-692-6281 and a form will be mailed to you.

Deadline for submission of entry forms is 27 March 2009.

If you have not signed-up, contact the show co-ordinator Sheila King at president@manotickart.ca.

Note that artists displaying their works are expected to attend their booths. Do not leave your booth unless you have arranged with others to look after your work and manage possible sales.

Take-down is on Sunday, 3 May 2009 at 4:00 pm. Displays must not be taken down before then.

Artists appearing in the show will be notified no later than the 7th April meeting, and information kits provided.

MAA needs a program chairperson



As you know, Danielle Nahon is no longer able to act as our

Program Chairperson.

What? you say ...

The Program Chair performs the vital task of finding and engaging the guest speakers we have at our meetings. We need someone with a wide ranging knowledge of art who regularly attends art shows or art gathering places for artists and artisans of all varieties.

Guests in the past have included our own members demonstrating techniques, professional artists (and philosophers on art), teachers, photographers, printmakers, sculptors ... we will need a lot of space to list them all.

In order to carry on this fine tradition, we need someone to be MAA's contact with the world of art, and encourage artists to come forth and share their view of the world.

Our guests are paid an honorarium. Any special set-up or transportation can be arranged through contact with the MAA executive.

Member news

Brian Seed

Brian was accepted as an "artiste invité" for the 26th **Annual Société canadienne de l'aquarelle**. The 6 month touring show opens with a vernissage in Montreal, April 29th with stops in four smaller towns along with Quebec City and Granby. This watercolour show will be seen by about 25,000 visitors.

The SCA is the eastern equivalent of the CSPWC based in Toronto.

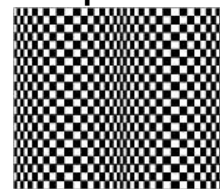
Speakers, demonstrations

No, no ... not the placard-waving variety (though that might be a hoot).

Please suggest names of artists and artisans who might be of interest to the MAA membership, to speak on art or art-related topics, or demonstrate a technique or rare skill that makes everyone want to stay up late at night, and do it!

Please make your suggestions to the MAA executive.

Perspectives



Perspectives is an opportunity for MAA members to make

statements regarding art and any aspect of life that affect the ways of an artist. **It represents only the opinions of the writer.** The editor of the Palette will engage the writer in a fashion similar to a writer and editor in any magazine.

Original art and copies at group shows

Douglas Laing

I am pleased that the MAA does not impose many restrictions on the art presented at our group shows, such as the annual Spring Art Show. Basically, common sense and empathy with public taste holds sway. Original art is to be displayed, with copies of the work such as greeting cards or giclées are allowed provided they are not prominently displayed. Any member who feels restricted by this is free to seek other outlets for presentation and sale.

There will always be disagreements on *what is*. However, I am dismayed that there is some ambivalence towards the **value** of *original art*.

For this article, I shall define original art as typically *one-of-a-kind* work, though there are exceptions for art intended for limited reproduction. More on that later.

One-of-a-kind means there is only one, at only one physical size, media, and only one that someone can purchase. Beyond the aesthetics of the work, it also has value based on this one-of-a-kindness. To reproduce the image as a greeting card, a giclée on various papers (or other technology marvels as canvas prints) diminishes the uniqueness and aesthetics of the image.

I can certainly empathize with the financial attractiveness of mass selling *affordable* versions, but doing so dilutes the value of the original. And it would effectively undervalue all previous sales too, saying to patrons "Hey, you could have had this cheaper".

It is important that we remember we are part of a group show and sale. While we strive to be sell works in a friendly competition, it is very difficult to establish a common valuation given different pricing schemes based on size, materials, time and reputations. However difficult that may be, it is rendered impossible by essentially underselling with alternate versions using inkjet printers and photocopying.

Robert Bateman and others have said that they entered the print market to make their paintings available to the mass market. At \$325 a pop (or much higher), you have to wonder about that. Even though they sign each sheet, this does not change the fact that these are mass produced on printing presses, and not by the artist. By numbering the sheets, the idea of the *limited edition* is corrupted to imply value through signature alone. It is only a copy.

I use Mr. Bateman as an

example, only because he is well-known. Many artists have gone this route.

Imagine if you will, that you sold a work and your patron has it up on a wall, proudly displayed. What happens if they were to receive a greeting card with the same image on it? Would the original not be diminished in value? Isn't the intimacy between the work-artist-patron now diluted?

Printmaking is an art form. Prints in this sense are intended for limited production (limited edition) – all images are effectively the *original image* – and the artist typically participates in most if not all of the reproduction processes, whether making the printing plates or digging out ink from under their fingernails. Value is continually being added all the way along, much like painting or drawing, or creating ceramic designs. Value is spread over a fixed number of prints, then the creative materials are rendered unusable. If the value of a print rises, the value of all prints rises. And the print will not be featured on a greeting card or on a coffee mug, unless specifically designed for those media.

Technology and its inventive use blurs the lines and complicates the making of good decisions. Use it with discretion and consideration of what may result. Be aware that even innocent use can compromise or diminish the work of fellow artists.

I ask that you display and sell originals only. If people want a souvenir or smaller image of the work, **give** them a repro card. Use the card as your own thank you note or personal correspondence, so that all images of the work are from and controlled by you.

Put your work on the Internet through the MAA Website



Visit the MAA website. Place your works online. Go online www.manotickart.ca and follow the links.

For members who do not have electronic access, contact one of the members of the Executive.

Opportunities to show

As a member of the MAA, you have the opportunity to exhibit your work in the Manotick area:

- The Miller's Oven (contact Heather Presley)
- Manotick Library (contact Sheila King)
- Brown Bag Sue (Contact Susie Shapiro directly, at 5562C Main St. in Manotick, 613-692-7375. Please note that this space is not exclusive to MAA members)

Member Galleries on the MAA Website

We invite all members to submit images of their work for display on the MAA website.

Go to the site www.manotickart.ca and click the Galleries button. .

When the Gallery is displayed, you are instructed to send an e-mail to the MAA webmaster for instructions on how to post images of your work and other information such as a biography, artist's statement, and other important information for members and the public alike to get to know you the artist.

To get some idea about what to say, CHEAT by looking at the artist pages already displayed!

For members without computer access, please contact a member of the Executive and instructions will be mailed to you to create your web page.

MAA workshops

The Manotick Art Association attempts to host approximately three workshops per year, presented by well known and respected professional and established artists in various mediums. Workshops generally take place at Carsonby Hall providing a cozy and productive venue. Members in good standing can participate in any of the workshops delivered and organized by MAA. Suggestions for workshop themes can be directed to any member of the MAA executive.

New workshop space

MAA Tuesday morning *drop-in 'n paint* at the Community Room at Manotick Library until end of March. 9.00 am - 1.00pm. No charge for members.

We have been nine for the last two weeks and there is room for more. Call Sheila for more details 613-692-6281.

Guest Speakers

April 2009 meeting, MAA member **Marie Paquette** will demonstrate *Hand-shaping Clay*. Marie will bring clay along to allow us to apply shape and form along with her! Marie says:

"I intend to:

Invite everybody to "pinch" a small pot to experience this basic technique

Demonstrate my pinching techniques and its possibilities while explaining

my approach to/philosophy of working with clay.

Demonstrate how I impress a pattern into clay and then slab-shape a vase.

Bring a few wood-fired pieces to introduce people to this unusual type of firing (I will also bring a booklet explaining wood-firing).

For information, you can call Marie at 613 489 3928.

May 2009 meeting, Golden Paints representative **Andrea Warren** will attend to show and demonstrate the broad range of Golden media.

Please contribute to the Palette

Please contribute to the Palette. Our deadline is the 15th of each month for items to appear in the Palette. Items of interest can be:

- art shows you are in
- courses you are teaching
- awards you have received
- courses you have taken and recommend

Opinion pieces are also sought. For example, what do you think about Robert Genn's article in this issue? He's saying, in effect, that art is essentially a frivolity, more of a bling thing in keeping up (and surpassing) the Joneses! Say it isn't so!

Next month, your editor shall start an Perspectives by-line, and express some perhaps controversial views on the matter of simultaneous sales of gicclees and greeting versions of original works.

Watercolour workshop with Serge Nadeau

There will be a watercolour

workshop with Serge Nadeau, SCA on the weekend of May 9 and 10th from 9 to 12 and 1 to 4 pm., Pierces Corners Hall, North Gower.

Serge paints wonderful, loose, colourful and fun Quebec houses and landscapes. He also wants us to bring one or two of our works for critiquing. Total cost is \$155.

You can check out his website at www.sergenadeau.com

Maximum of 12, minimum of 8. We have eight at the moment. For more information call Pat Park at 489-2292 or MAA member Ann Gruchy 489-3748.

Call for Artists

Hello,
After the success of our *Top Drawers* underwear-themed art sale/fundraiser last fall, the Artemisia Exhibit Organizing Committee is working on another art show/fundraiser to benefit the building restoration fund for Saint Brigid's Centre for the Arts and Humanities. Established in 2007, Saint Brigid's Centre is a not-for-profit performing arts space with a focus on community building located in the Byward Market area in the striking heritage building that formerly housed Saint Brigid's Roman Catholic Church.

Our exhibition is called *Rhapsody in Hues*. To honour the arts at Saint Brigid's, we are asking artists to offer works that interpret some aspect of music. This could range from portraits of performers, streetscapes of marching bands, still lifes of instruments, interpretations of favourite song titles, etc. etc.

For more information, please contact Marion Hall at RhapsodyInHues@rogers.com

Marion Jean Hall
Secretary, Artemisia Exhibit

Organizing Committee
613-744-3648
RhapsodyInHues@rogers.com

Robert Genn writes ...

Canadian artist Robert Genn writes regular online articles (some call it a blog) directed at artists, about art and especially about the profession of being an artist. From time-to-time, a copy of a topical article is reproduced in The Palette.

Habits for success

Not long ago the popular business coach John Di Lemme broadcast a simple idea that applies to anyone wishing to succeed. It goes like this:

"I am your constant companion. I am your greatest helper or heaviest burden. I will push you onward or drag you down to failure. I am completely at your command. Half the things you do you might just as well turn over to me and I will be able to do them quickly and correctly. I am easily managed--you must merely be firm with me. Show me exactly how you want something done and after a few lessons I will do it automatically. I am the servant of all great men, and, alas, of all failures as well. Those who are great, I have made great. Those who are failures, I have made failures. I am not a machine, though I work with all the precision of a machine plus the intelligence of a man. You may run me for a profit or run me for ruin--it makes no difference to me. Take me, train me, be firm with me, and I will place the world at your feet. Be easy with me and I will destroy you. Who am I? I am a habit!"

Favourable habits reap favourable results. It seems that simple habits contribute more to success than luck, happenstance, or even a favouring economy. Further,

recent studies on the nature of genius indicate that self-generated habits are mighty muscles indeed. While all of us who wish to master specific skills need to tailor our habits accordingly, here are a few for starters:

- Squeeze out paint in the morning before the coffee is cold.
- Program creative work balanced with rest, exercise and study.
- Train yourself to be regular, punctual and workmanlike.
- Shoot down your lazy tendencies before they shoot you.

Do whatever it takes to honour your personal perception of quality. This may mean slowing down, speeding up, multitasking, single-tracking, going back to basics, being risky, being cautious, dreaming, concentrating, winging it or even reading the instructions. Apparently, one of the most common bad habits these days is not reading the instructions. This can apply to artists. We need to regularly refresh the habit of truly looking, truly seeing and truly understanding. No big deal. It's just a habit.

Best regards,

Robert

PS: "Our natures are alike; it is our habits that carry us far apart." (Confucius) "We are what we repeatedly do." (Aristotle)

Esoterica: John Di Lemme was a 24-year-old stutterer working in his family art gallery who dreamed of becoming a motivational speaker. Over a seven-year period of hardships, challenges and obstacles, John focused on his dream and ultimately built a marketing team of over 25,000

representatives in 10 countries. His idea was simple: with the right habits one could see progression to a higher state. In the words of the great art mentor and teacher Robert Henri, "If a certain activity, such as painting, becomes the habitual mode of expression, it may follow that taking up the painting materials and beginning work with them will act suggestively and so presently evoke a flight into the higher state."

To subscribe to Robert's newsletter, click <http://painterskeys.com/pal/>

Canadian Brushstroke Magazine



Serving the Canadian art industry • www.brushstrokemagazine.com

The Mar/Apr 2009 issue of Canadian Brushstroke Magazine is available at

http://www.brushstrokemagazine.com/issues/2009/hires/2009_03_hr.pdf.

We welcome new advertisers: the National Capital Commission and 'Arts without Borders.'

And, this issue has a story about Brenda Hodinott, artist and author of an International 'Dummies' book and an Idiot's Guide book. There are also stories about sculptor Alan Henderson of Alberta, and acrylic painter Yvonne Kydd of Saskatchewan.

The upcoming competition is 'Landscapes' and the deadline is March 31, 2009. This issue is the LAST CALL for that competition.

Contributors

Robert Genn, Brian Seed, Sheila King and Douglas Laing have contributed to the April 2009 issue.

Please plan to contribute your personal news and items of interest to the membership by e-mail to Douglas Laing (the editor) at thepalette@manotickart.ca, or by mail:

Douglas Laing
The Palette
P.O. Box 659
WINCHESTER Ontario K0C2K0

You can also reach Douglas by telephone at 613 774 5180.

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Information privacy

Under the privacy policy of the MAA, e-mail & geographic addresses and telephone numbers of members are private information, and are not to be used or broadcast for any purpose without the consent of the member.

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MANOTICK ART ASSOCIATION

2008 Financial Statement

Opening balance, Jan 01/08	12713.31
Revenues:	
Membership [2500.00]*	2435.00
Net Revenue from Spring Art Show [1750.00]*	2771.39
GIC Redemption [1100.00]*	0.00
Total Revenues [5350.00]*	5206.39
Expenses:	
Program (speakers honorarium, rental, hospitality) [1900.00]*	1507.92
Communications (Palette, website) [650.00]*	322.72
Workshops [0.00]*	81.71
Operating (insurance, PO Box, admin) [1100.00]*	1208.52
Project 1 - PA system [500.00]*	791.00
Outreach (charitable donations, community) [800.00]*	884.86
Bank Charges [200.00]*	91.62
Total Expenses [5350.00]*	4888.35
Ending balance, Dec 31/08 (opening balance + revenues - expenses)	13031.35

* Amount budgeted for 2007 shown in square brackets

MANOTICK ART ASSOCIATION

2009 Budget

Revenues:	
Membership (100 @ \$25)	2500.00
Net Revenue from Spring Art Show & Sale	2500.00
Total Revenues	5000.00
Expenses:	
Program (rental, speakers honorarium, hospitality)	1700.00
Communications (website fees, Palette)	400.00
Workshops (2 @ \$250.00)	500.00
Operating (insurance, PO box, administration)	1300.00
Bank Charges	100.00
Project 1	0.00
Project 2	0.00
Project 3	0.00
Outreach (charitable donations, arts community)	500.00
Total Expenses	4500.00

Securities: Flexible GIC, redeemable anytime, \$3180 principal, 1.9% interest rate, maturity on Oct 15/09 (\$3240).